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**April
1995**

**in
TUNE**

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

**Silent
Warrior**

**EGO
DEMON**

**Vicious
Cycle**

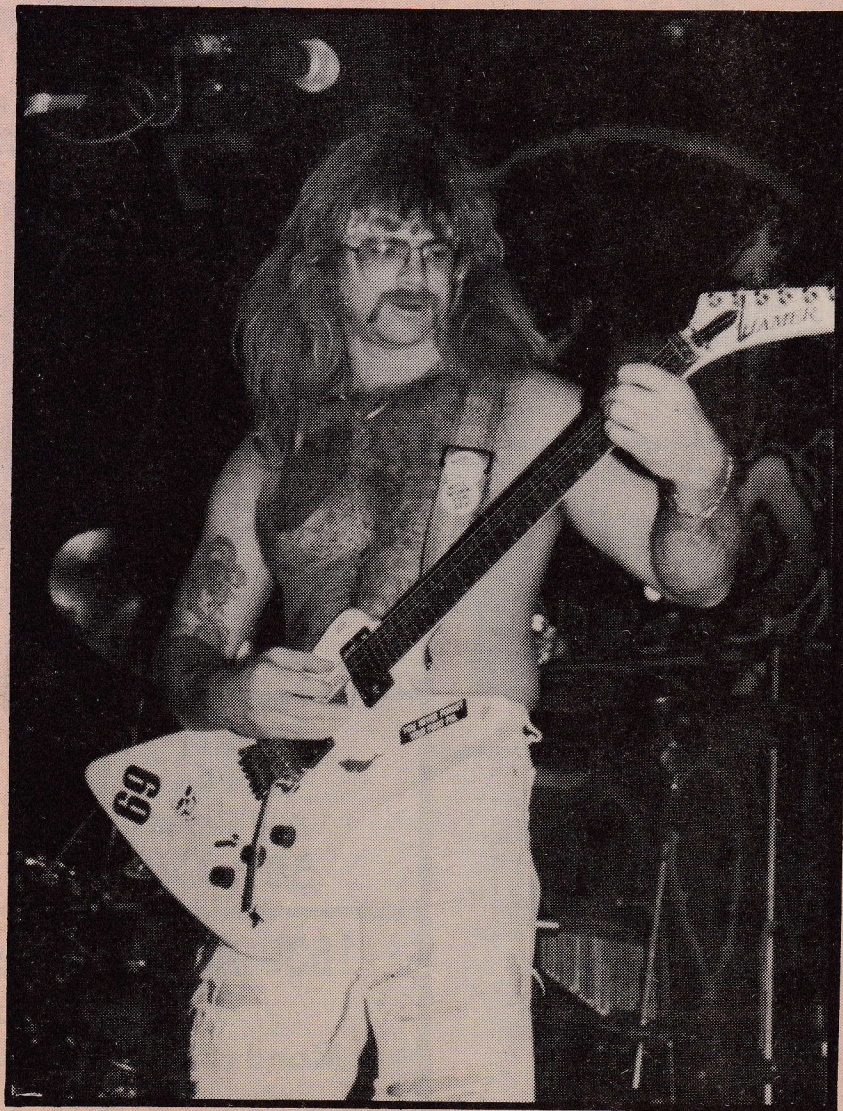
**Tom
Petty**

**Bob
Mould**

**Susan &
The Chain
Gang**

**James
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**RAGDOLL
Interview**



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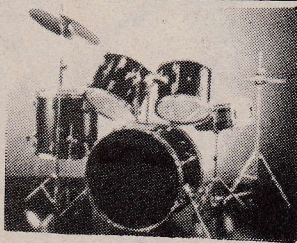
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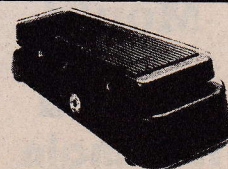
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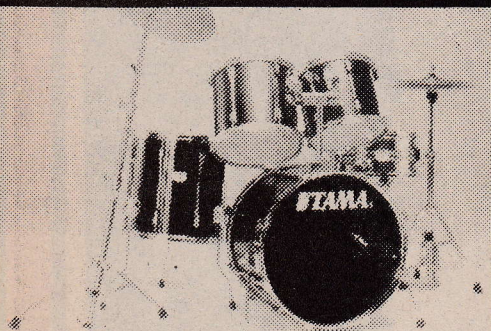


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**Bill
Luderitz**
of Silent
Warrior
on Page 10
Photo by
Ed Mason



THE

WIRE

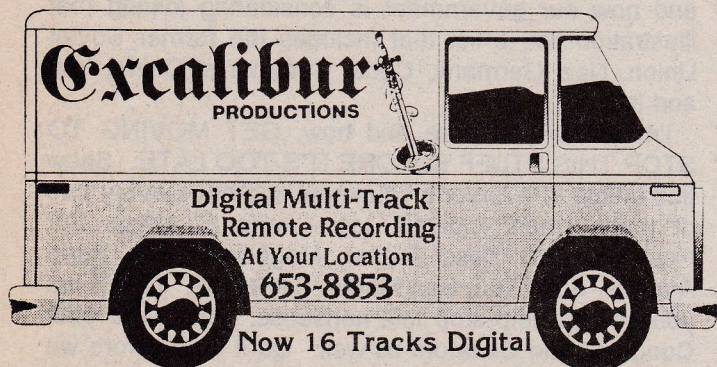
Hello & welcome to "The Wire" for April!! Here's this month's "spring chickens": Sebastian Bach (SKID ROW) 27, Udo Dirkschneider (ACCEPT) 43, Mike Portnoy (DREAM THEATER) 28, Mick Mars (CRUE) 39, Jim Masi & Bill Luderitz (SILENT WARRIOR) ??, ??.....Onto the news.....The DOKKEN reunion album should be out on or around May 1st & speaking of reunions, there is talk amongst the members of RATT that they may be reuniting as well, sans guitarist Robbin Crosby!.....Keep an eye/ear out for the latest super group MAD SEASON which includes Barrett Martin (Screaming Trees), Mike McCready (Pearl Jam), Layne Staley (Alice In Chains) & bassist Baker Saunders. (Oh No!!! These Alternative bands are starting to mutate into other forms! People of Earth beware!!! Ha!).....STONE TEMPLE PILOTS are doing a version of "Dancin' Days" for the Led Zeppelin tribute album.....BLOODLINE is another super group which includes such famous musicians offspring as bassist/vocalist Berry Oakley Jr. (son of the late Allman Bros. Band bassist), Miles Davis' son, drummer Erin Davis, Guitarist Waylon Krieger (son of Doors keyboard player Robbie) & a 17 yr. old guitar whiz kid "Smokin'" Joe Bonamassa & keyboardist Lou Segretti. Sammy Hagar's son Aaron was the former lead vocalist for Bloodline. Their sound is a bluesy southern rock.....Here's some big news!! Guitarist Neal Schon has been working on a JOURNEY reunion record w/ original members. He's trying to get vocalist Steve Perry involved!!!!.....KIX has their new disc out entitled "Show Business." Original guitarist Brian "Damage" Forsythe came back long enough to record this disc.....ROD STEWART is calling it quits & retiring after his current tour to spend more time with his super model wife Rachel Hunter & their baby.

On a local note.....JACK ZAWACKI of J.Z. & The Tone Bombs has landed the gig with country music star AARON TIPPIN & his band! Jack was onstage performing with Tippin on TNN this past month. Congrats Jack!!!!.....Did you catch the return of SILENT WARRIOR to the scene at Crilley's Circle Tavern this month? If you missed it you lost out on seeing a "balls to the wall" return!! For anyone who had any doubts about these guys, this show buried those doubts! BIG TIME!! EGO DEMON from Phila., PA opened the show to very positive audience response. You can catch them again at METAL RELIEF 3 on May 13th at Crilley's Circle Tavern. (they're the third band on so get there early!!!) Closing out the night was VICIOUS CYCLE who brought a good amount of fans in as well. You can catch them again on April 28th along with Wash., D.C.s' SKIN TRIPP (power groove ala White Zombie/Pantera) at Crilley's Circle Tavern. Show time is 10:00pm.

SILENT WARRIOR has chosen Excalibur Productions to record 5 songs to put together a full length LP. Silent Warrior will also be appearing as competitors in the "NEW JERSEY'S BEST BAND COMPETITION." The host club for this area is Six-Shooters in A.C. & Silent Warrior will be appearing there in the competition on Weds. May 3rd. There are \$15,000 in awards at stake & Silent Warrior really needs your support to advance in the competition so come out on May 3rd & "Raise your fist & YELL!!" for the WARRIOR! The contest is sponsored by WEISSGUY VIDEO/PHOTOGRAPHY PRODS., WILD SOUND STUDIOS, STUDIO 84, IUMA INTERNET & MUSIC MAKERS. Remember, May 3rd at Six-Shooters to support the Warrior!!!!.....Don't forget to attend METAL RELIEF 3 on May 13th at Crilley's Circle Tavern. This show is to benefit the AMERICAN CANCER SOCIETY in memory of my father, ROBERT L. CONOVER. Bands performing include (in order of appearance): SWINDLER, SKIN TRIPP (from Wash., D.C.), RAGDOLL (from Berlin, NJ), EGO DEMON (from Phila., PA), TRIBAL SCREAM, DEAD END KIDS (from S. Jersey/Phila. area), SILENT WARRIOR & BANSHEE!! How's that for a hell of a line up?!! There will be a 50/50 & prize raffles with prizes sponsored by / including: 1 night/ 2 day stay & dinner for 2 at the CAFE ROMA at CAESARS HOTEL/CASINO, Dinner for 2 at ROSSI'S at the SANDS HOTEL/CASINO, concert tix from TONY'S TICKETS in Hammonton, N.J., a Fender Stratocaster guitar from IRV'S MUSIC in A.C. & more!!!! There will be a live remote from W.Z.X.L. as well!! This is a great event for an even greater cause so come on out & support the American Cancer Society! Commemorative T-shirts will be available day of show & at Crilley's Circle Tavern & Phila. Music Co. in Cardiff, N.J. in advance. Grab yours while they last!! This show features 8 great bands for \$5.00! You can't beat that people!.....I would like to say Congratulations to Darwin & the CHOO-CHOO CABOOSE at the JADE B-B-Q in the Festival Mall on their first few weeks of what so far is proving to be a happening club!! I'd also like to commend them for tapping into the LOCAL scene for their acts!! Again, Kudos Darwin!.....Here's a little "Studio News" from Major Music Production engineer/producer Bob Kimmel: We're putting finishing touches on a new album from local rock heros SACRED SWORD. This album will feature some guest appearances by some very talented local musicians and singers. We'll let that information be a surprise for John Higbee and the band to share with their followers when the CD is released. CYCLE OF SOULS, formerly known as The Fleshlords are getting a lot of radio airplay lately with

their song "REHAB." The song was recorded and co-produced by Bob Kimmel and is now in regular rotation on the modern rock station DOX in Wildwood and also making big city waves on Philadelphia's modern rock station WDRE. Listen for it and while you're at it, call the stations and request it too. DEAD RINGER was in the studio recently to cut six new songs. These were just demos, the band will be back in later to record some of these for a forthcoming CD project.....Lastly, I'd like to thank Mike Mazur of MAZUR PROMO. for the BAD SEED CD/ press kit. I promise I'll get to it next issue cause these guys are SMOKIN'!! Well, I'm outta here! I think I'll go a-huntin' for the Easter Bunny. Has anyone seen that scwevy wabbit?

C-YA!
BOB CONOVER



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THE POLICE STATE IS NOT WHERE THE COPS GO TO COLLEGE

"Hey you, keep your head down!
Don't you look around.
Please don't make a sound.
If they should find you now,
The man would shoot you down."

-from "Renegade" by Byrom & J. Kay

You'll find the above lyrics on *Steppenwolf 7*, recorded some 25 years ago. John Kay wrote these words about his own real life experience of escaping from East Berlin as a child. East Berlin at the time was a model of the classic "police state" in which individual freedoms were deemed irrelevant. The good news is that East Berlin was reunited with its more democratic other half a few years ago, and so the "police state" there met its overdue demise.

The bad news is that this evil is gestating elsewhere, readying for a monstrous rebirth. Like the creature in *Alien*, it's ready to burst forth from inside its very host. Where? Right here in the good old U.S.A. Think I'm off my rocker? Guess again, Sparky. At the crux of my argument are events that are happening within and adjacent to the ever-dwindling music community.

For example, many of us - musicians, club owners and patrons alike - are aware of overly zealous officers of the law who park their cruisers across the street from a night club, ready to arrest the first exiting patron who looks like they may have *even read the label on anything* bottled in Milwaukee while inside. This, of course, is a hell of a lot easier than patrolling the highway looking for drivers who are actually weaving, speeding or otherwise creating a genuine danger on the roads. It also generates a lot more "stops" for an officer attempting to meet a monthly quota. The last time I checked, there was a Constitution in force in this country that supposedly prohibits things like illegal search and seizure, but some of the tactics adopted by police come dangerously close to violating this document. And believe me, the courts will back up these tactics, in spite of any apparent Constitutional conflicts. I don't have to tell you what kind of effect this has had on business in the music community. My advice is to limit your drinking to the equivalent of one beer an hour, and have club soda or some other non-alcoholic beverage in between. Enjoy the music and avoid the hassle.

My real concern here, however, has to do with the fact that Congress is getting into the act. Senator-Wendell Roche (R-AL) has introduced onto the House floor a piece of legislation entitled the "Traditional Melody and Harmony" bill. Because of a concern he supposedly has had about the "expansive moral damage" supposedly stemming from unconventional music, he proposes that "non-approved scale tones"

be outlawed in commercially recorded music. This is for real. This is serious stuff. Playing raised fifths and flatted seconds in your music could very well become a serious morals offense resulting in fines and prison terms for musicians and composers who would become the very definition of the term "political prisoner." Bands as innocuous as *Steely Dan* made extensive use of these tones in their work. This isn't just about whether or not *Nine Inch Nails* should be on the radio. This is about the political censorship of the most heinous and virulent variety. Every "police state" in history has had these kinds of laws on the books, and now our government is considering joining that illustration list, a list that includes the former Soviet Union, Nazi Germany, Cuba, Communist China, Iran and Iraq.

I'm telling you here and now, GET MOVING TO STOP THIS STUFF BEFORE IT'S TOO LATE. Show this article to everyone you know and have every one of them - and yourself, too - write to Artists For Freedom, c/o Bass Player Magazine, 411 Borel Avenue, Suite 100, San Mateo, CA 94402. They'll tell you how to help stop this nonsense. And write your Congress and Senators as well. Do it now before we all live to regret it.

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Letters

TO THE EDITOR

An Open Letter To The Readers Of In Tune:

I've been running an advertisement in this publication almost every month since it's inception back in early 1992. I started placing ads for my RECORDING AT LEISURE (a studio which I closed last year) and have continued to advertise my current business, MAJOR MUSIC PRODUCTIONS. I have a long standing relationship with IN TUNE publisher, Ed Mason and several of the contributing writers. However, in all this time I have never taken the time to express my personal feelings about IN TUNE and it's participants and I think it's about time that I do.

The first and most important part of my relationship with this paper is the business relationship. I pay money to have an advertisement run in these pages and I expect to get results from those ads. I do! There is hardly a week that goes by that I don't receive a phone call from someone inquiring about my production services who starts out the conversation by saying, "I saw your ad in IN TUNE." Most of these phone calls translate into business for me and my

company. So I know that I'm getting my money's worth from advertising space that I'm paying for and I appreciate it.

In saying thank you to IN TUNE and acknowledging the work that they do one has to be realistic. Let's face it ... this ain't Rolling Stone! It's not even the Aquarian (or East Coast Rocker or whatever they're calling themselves this week). This is a small operation trying to do the work that should be done by a much larger organization. The effect isn't always perfect. There are type-o's. There are mistakes. But the real issue here is that there are a lot of people trying to do something that no one else is doing. They are focusing on the local music scene and doing what they can to support it. They are doing their best to help local bands and musicians be acknowledged for their talents and their efforts. That's a good thing ... and it should be applauded. The individuals involved are as colorful as the music they write about. Bob Conover and his WIRE column is opinionated and not always agreed with by all, and I look forward to it every month. John Stockhausen is just as polar with his ideas but always makes rational sense. And John Howard always offers sound advise (pun intended) in his Tech Talk. And who better to get guitar tips from than Ernie Trionfo. These guys are all friends of mine (that's right J.S., I know who you are) and they all have something to say ... so listen. And keep on picking up this publication and supporting live, local music.

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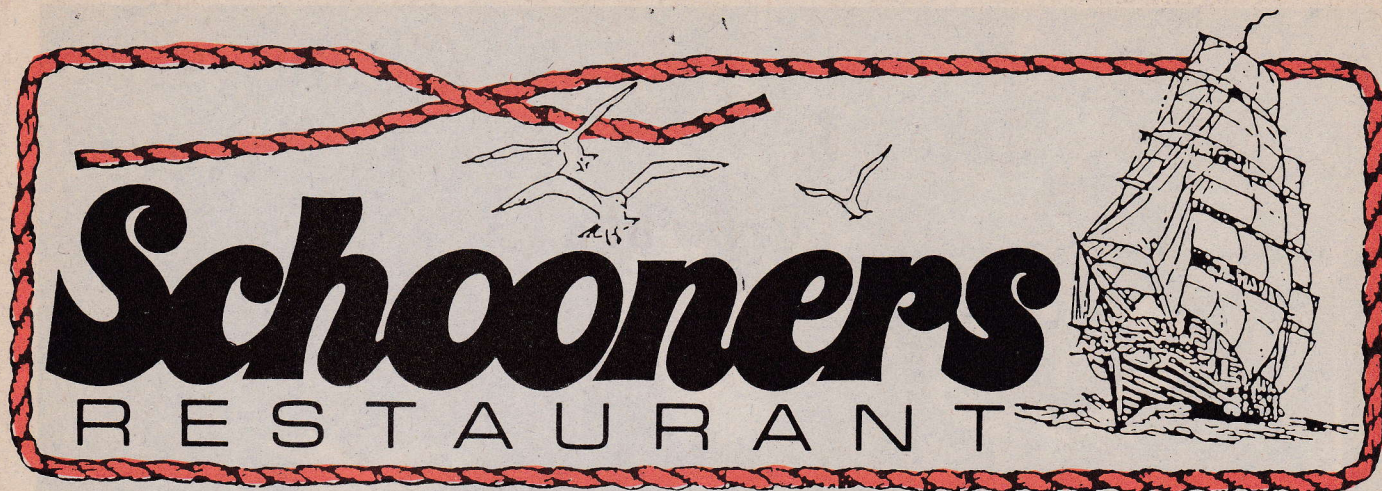
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WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
19 High Risk (rock/alternative)	20 Rose Hill	21 The Shakes	22 Soul Control
26 High Risk (rock/alternative)	27 Ruth Wyand Band	28 Stone Circle	29 George & George
3 High Risk (rock/alternative)	4 Ruth Wyand Band	5 Soul Control	6 Too Bad Jim
10 High Risk (rock/alternative)	11 Ruth Wyand Band	12 George & George	13 Mo's Better Blues
17 High Risk (rock/alternative)	18 Ruth Wyand Band	19 Triple X	20 Rose Hill
24 High Risk (rock/alternative)	25 Ruth Wyand Band	26 Too Bad Jim	27 George & George
31 High Risk (rock/alternative)	1 Ruth Wyand Band	2 Soul Control	3 Swindler



Photo by Ed Mason

Silent Warrior

AN EVENING OF METAL

At Crilley's Circle Tavern
Brigantine N.J.

by Carol Hollenden

Once again, Crilley's Circle Tavern in Brigantine hosted the popular *Evening of Metal*, and the crowd was gearing up for a night of some brain swelling music. They weren't disappointed!

Ego Demon was on first and they commenced with pounding drums and heavy duty vocals, ala *Ozzy*. Keeping a serious pace throughout their set, Frank DeHaven's powerful singing led the crowd through a well orchestrated performance. Kevin Owens on drums and Dan Tillson on bass thundered through the set as Adam Jones and Vince Perry's equally powerful screaming guitars dominated the room.

"*King of Nothing*" and "*Time to Burn*," which led into "*Look into the Sky*," proved to be a strong beginning. Their *Black Sabbath* cover "*Into the Void*" also kicked. The band had the full audience's attention, and by the time they reached "*Laid to Rest*," you could feel the high energy pulsing through the room.

They went out the same way they came in with the hard-driving "*Fools Die*." Their set was tight and full of power, and if you're a heavy metal fan, especially of *Black Sabbath*, I'm sure you'd definitely like the material this band has to offer.

Next, *Silent Warrior* made their dramatic entrance in a flurry of smoke and lights. It was singer Michael Partlow's first appearance with the band since just recently rejoining them. With his voice in top form, the band, reminiscent of *Iron Maiden*, wasted no time getting down to business with their first tune of the night, "*Hammerdown*." With strobe lights flashing, they continued with their next song, "*AOK*," in which the drums could easily be mistaken for a speeding freight train thanks to the drummer's solid technique on the double kick.

Being one of the newest members, Wade Botbyl on drums, brings an arsenal of experience and talent with him, which can only benefit the band. Of course, Bill Luderitz on guitar and Jim Masi on bass are a definite asset, helping to solidify the *Silent Warrior* sound.

By the time they reached the middle of their show, the crowd was screaming, making it even more appropriate for them to break into a song off of their first EP, "*Addiction*," which is a crowd favorite. Toward the end of their set, they again impressed their fans with a new song, "*Feel Your Love*." Crowd response



Ego Demon



Vicious Cycle

remained high throughout their performance and by the time the final notes were played on "Look Me In the Eye," their last song of the night, it was apparent that the audience would have liked to hear more. And more is what they will hear of *Silent Warrior* at the *Metal Relief* benefit in May.

The last band of the night, *Vicious Cycle*, started off their set with what seemed to be a mellow tune with just a guitar and vocal, "Keep Runnin'," until the rest of the members stepped forward. The drummer, John Maguire, began to pound on the double kick as bassist Bill "Bildoe" Avel joined in with rhythm guitarist Jason Ryerson and lead guitarist Roger DeSilva, filling in the wall of sound. Singer Tommy Dalton exploded into dramatic, sometimes screaming vocals, and the crowd went wild.

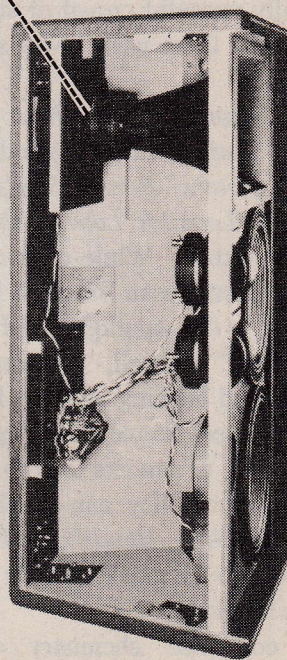
Proving that last is not least, this band kept the energy high and the audience on edge as they broke into their second song, "Something About It." The pace became even faster through their next song, "Simplicity," with the flashing strobe light accentuating the acceleration. The players often lined up together along the stage front, which served to highlight their tight orchestration. The band also did their own rendition of "Born to be Wild," before breaking into their newest original, "Field of Dreams." With the exception of a song called "Banshee," the rest of the set consisted of cover tunes. On the last song, "Paranoid," singer Tommy Dalton was joined onstage by local singer, Jim Morrissey, *Warrior's* Michael Partlow and *Demon's* Frank DeHaven. All four vocalists wowed the audience with an incredibly powerful finale, bring the night to a thundering close.

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SUSAN & THE CHAIN GANG

DRIVE THE CHOO CHOO CABOOSE EXPRESS

by Gina Mason

Start off an evening with an excellent dish of Chinese or American cuisine, throw in a few delicious cocktails, and then top it all off with one of the area's best local bands; there you have the usual weekend line-up at the Choo Choo Caboose at the Jade BBQ, located right across from the Hamilton Mall in Mays Landing. However, what stood out the most on the night of March 18th was not only the good food, drinks, and entertainment, but one of this area's most talented female guitarists, Susan Brna from *Susan and The Chain Gang*. Her aggressive style amazed and energized an initially peaceful crowd of strangers. By the end of the evening there were fewer strangers and lots of enthusiasm.

In their first set, *Susan and The Chain Gang* picked a powerhouse of choice tunes including *Melissa Ethridge's "Ain't It Heavy," Bonnie Raitt's "Something To Talk About"* and *"Love Me Like A Man,"* and even a *S.T.P.* favorite, *"Plush."* While each of these hold their own merit, vocalists Susan Brna and Hugh Tatlow took turns sharing the spotlight and along with drummer Steve "Dog" Monell, complemented each other with well-blended backing vocals. However, the highlights of this set were *Stevie Ray Vaughn's "Pride & Joy,"* where a couple of dancers took to the floor and Susan and Hugh proved they can surely jam while they're jumping and *Jimi Hendrix's "Little Wing,"* where Hugh delved into the music as if he was an actor and the world was his stage.

Although the combined chemistry of the ever aggressive Susan on guitar, the genuinely animated Hugh on bass and the hidden skin slammin' talents of "Dog," truly unveiled itself in their first set, their second and third sets added even greater dimensions. With lots of aggressive riffs from Susan, loads of kinetic energy from both Susan and Hugh and of course "Dog" on the drums, the only one to dish out his fine efforts sitting down, who not only evened out the trio, but ironically seemed to be a tad tamer than his accomplices. Each of these characters sure played their own roles well, but as a unit they ruled the stage and their audience. They continued to please the crowd with a few more familiar songs, including *Eric Clapton's "Bad Love," Pearl Jam's "Glorified G,"* *Led*



Zeppelin's "Hey, Hey What Can I Do" and once again, a few more tunes covering artists *Stevie Ray Vaughn, Melissa Ethridge* and *Bonnie Raitt*. By request, they repeated a tune from their first set, *Collective Soul's, "Gel,"* where the dancers, again hit the floor, while the *Susan & The Chain Gang* entourage went wild on-stage.

If their selection of cover tunes wasn't enough, *Susan & The Chain Gang* added in three of their originals to incorporate a little more diversity to their already unique show. To finish off their second set, they chose a jazzy/funk sounding tune, *"Gettin A Little Bit Hot In Here,"* with a kind of funky bass beat and a great instrumental finish and also, *"Lil Darlin',"* with beautiful melodic blends and great wailing vocals from Susan. In their final set they added in, my favorite, the very melodic, yet hard-hittin' in all the right places, *"Tempt The Hands of Fate,"* which has a similar sound to a *4 Non Blondes* tune.

Whether it's funk, blues, jazz, rock or even a little country sound, *Susan & The Chain Gang* supply it all! They will be back at this area's hottest new nightspot, the Choo Choo Caboose, on April 28th, May 5th (for an unplugged show) and May 12th. Come on out, have some good food, good drinks and plenty of energized entertainment!

Photos by Ed Mason

TOM PETTY & THE HEARTBREAKERS

PHILADELPHIA SPECTRUM

APRIL 7, 1995

by Jim Santora, Jr.

April 7th was a great day to be outdoors. However, the evening was to be spent indoors at the friendly confines of the Spectrum, as Philadelphia favorite, *Tom Petty* came to town.

I came promptly to see a man who has done so much to rock music in his career through three decades. *Petty* is an excellent songwriter who, to still be very popular in the era of alternative rock seems to explain itself.

The show started at 8 P.M. as *The Jayhawks* opened the show. Their 45 minute performance got the crowd going. There were definitely more than a few fans of *The Jayhawks*, based on the overall crowd reaction.

Then came the moment everyone was waiting for, as *Tom Petty and The Heartbreakers* entered the stage shortly after 9 P.M. *Petty* greeted the crowd and ripped into the intro of "Love Is A Long Road," from *Petty's* first and most successful disc, *Full Moon Fever*. From there, *Petty* stayed with the songs from his two solo releases, "Fever" and the latest "Wildflowers." The band performed such hits as the recent "You Don't Know How It Feels," "I Won't Back Down," "You Wreck Me," as well as an older hit, "She Didn't Need You." *Petty* followed that with "Mary Jane's Last Dance," which was a sure crowd pleaser by the reaction of the fans.

After getting the crowd warmed up, *Petty* performed "Free Fallin'." That was a sing along with the crowd that would be witnessed that evening. The band played to perfection, making the song one of the definite highlights. *Petty* then left the stage, in order for the *Heartbreakers*, led by guitarist Mike Campbell to perform a blues jam that he had written.

Petty returned for what I considered a second set. This was more of an Unplugged version of the band. From the reaction, it sure didn't disappoint the fans as they played such hits as *I Just Wanna Make Love To You*, "You're So Bad" and "The Waiting."

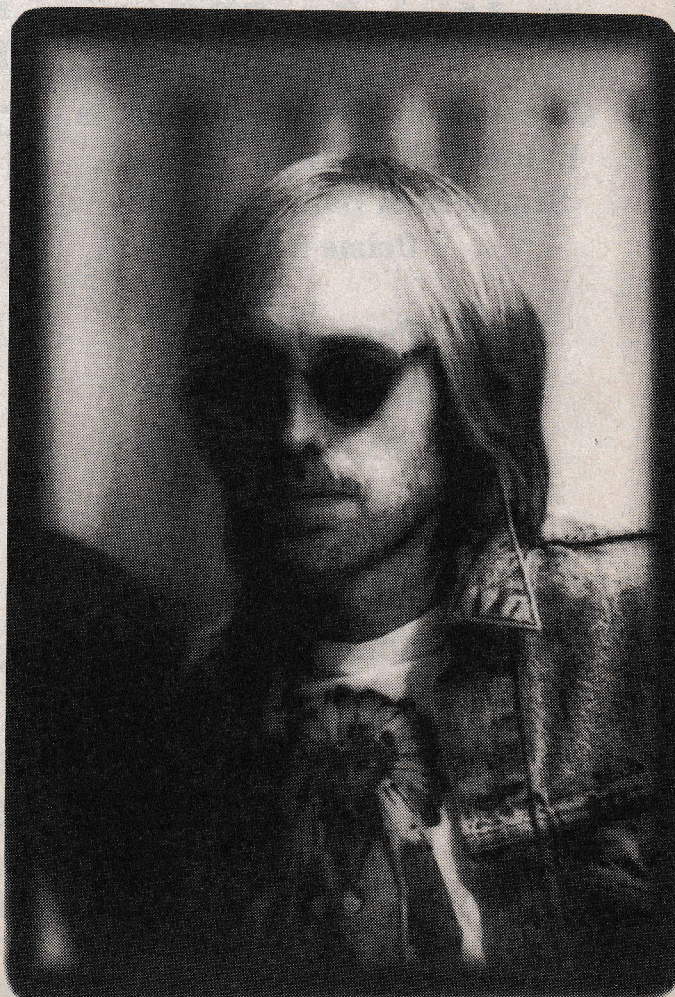
The band went full-throttle from there. Playing a much heavier set, beginning with *Petty's* latest single, "It's Good to Be King." The heavy style they performed it sounded much better than the original version. This also featured *Petty* and Campbell exchanging some excellent solos, actually making the song longer, which pumped the crowd up for the remainder of the evening.

He then kicked into a new song titled "Drivin On Down To Georgia." This song was definitely something different from the band. It was raw, quick and loud, showing that *Petty* can give a raw edge to his music. To final out the set, they played the classic "Refugee" from 1979's *Damn The*

Torpedoes and "Runnin Down A Dream." *Petty* thanked everyone and left the band.

However, the crowd wanted more. The band eventually came back out and told the audience what a great crowd they had been. Overall, *Petty* never really talked much. Then again, he didn't need to. Just by raising his hands up captivated the crowd. *Tom Petty* had total control of this sold out audience. Even in the most notable song *Petty* encored with, "American Girl," where he, again had the crowd singing along.

Upon leaving the stadium, it was disappointing not to hear more of the earlier hits. However, this did not hinder *Petty's* performance. *Tom Petty* is an excellent performer and has been for 20 years. If anyone reading this has not seen him live, do so before this future rock legend fades away.





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28 - Susan &
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SATURDAY

22 - Triple X
29 - Cat Atomic

May

5 - Susan &
The Chain Gang
(unplugged)

6 - Swindler

12 - Susan &
The Chain Gang

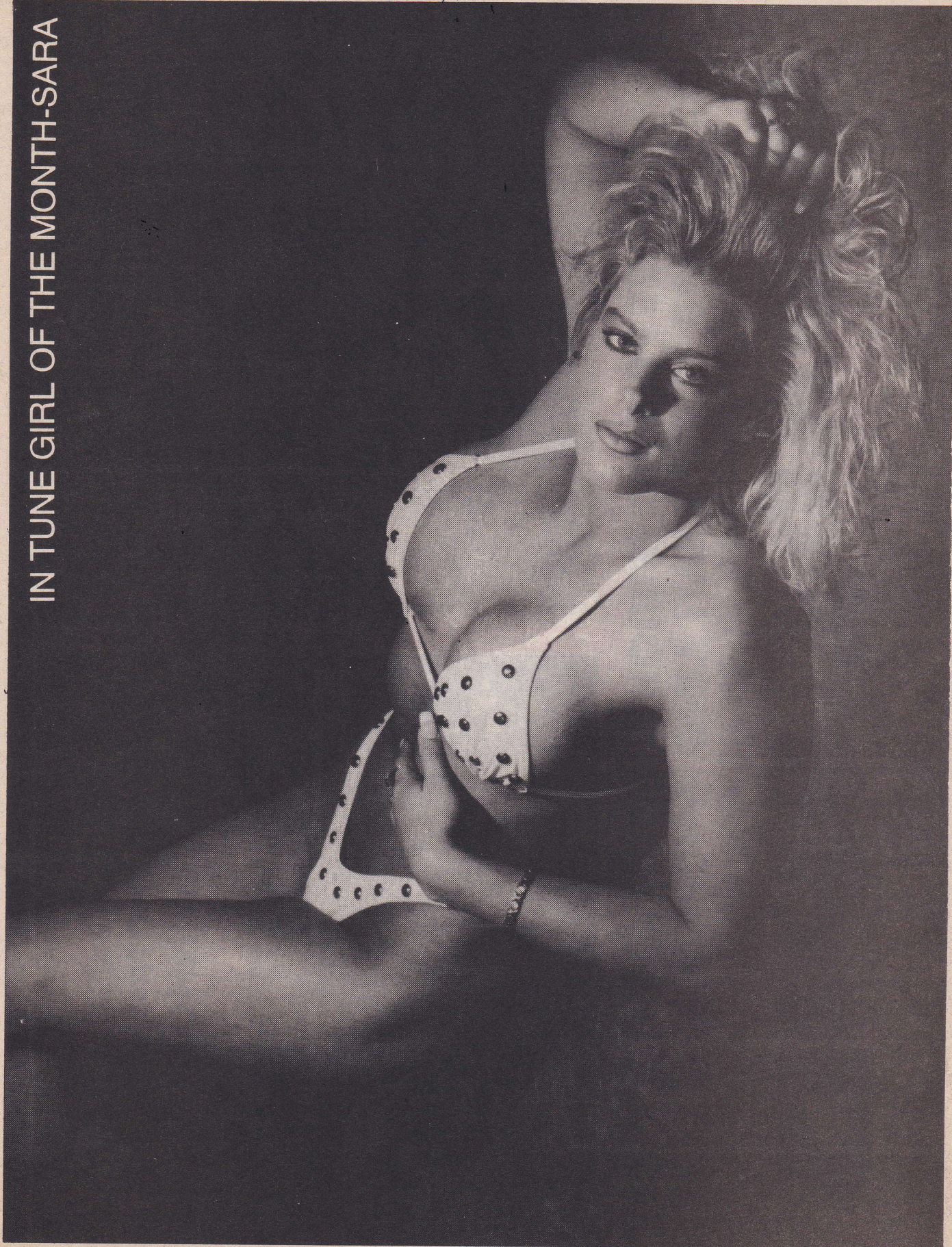
13 - A.K.A.

19 - Van Gogh's Ear
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30 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	1 JOHNNY O & The Classic Dogs Of Love 10-piece Horn Band \$1.00 Drinks 8:00 to 10:00 NO COVER	2 \$1.00 Drinks 9:00 to 11:00	3 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	4 TBA	5 Asylum Choir	6 DAVID CHRISTOPHER BAND NO COVER
7 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	8 JOHNNY O & The Classic Dogs Of Love 10-piece Horn Band \$1.00 Drinks 8:00 to 10:00 NO COVER	9 \$1.00 Drinks 9:00 to 11:00	10 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	11 TBA	12 ROSE HILL NO COVER	13 METAL RELIEF 3
14 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	15 JOHNNY O & The Classic Dogs Of Love 10-piece Horn Band \$1.00 Drinks 8:00 to 10:00 NO COVER	16 \$1.00 Drinks 9:00 to 11:00	17 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	18 TBA	19 Stone Circle NO COVER	20 TBA

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C.D. REVIEWS



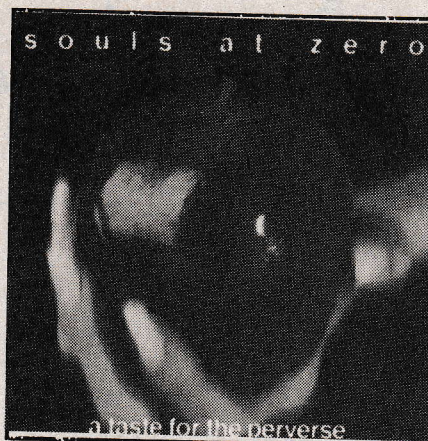
JERK

Artist: hHead
Label: I.R.S. Records
by Chewy

hHead (Sorry, I can't find an explanation for the spelling of the name) is another import from the Great White North over the border, Toronto, Canada. *Jerk* on I.R.S. Records represents the major label debut of the trio. The CD consists of a "baker's dozen" of tunes that are easily penned to relate to the young music listeners of today. Cuts like "Remedial," the catchy opener on the disk and "University"-"Time for my next class, this is a pain in the ass," relate to the dregs of school while the rest of the disc is left to songs of love and relationships.

Consisting of Noah Mintz-vocals and guitar, Brendan Canning-bass and Mark Bartkiw-drums, the music ranges from uplifting pop-rock to slower paced cuts, meant to emphasize the immediacy of the lyrics. And some of the songs touch on fairly unhappy subjects, such as the title track "Jerk," about a woman used by a man and left standing at the altar. Interestingly enough, this song is sung from the woman's point of view, as is the cut about an unwanted pregnancy that ends with a stillborn birth in "Stillborn." In addition, the touchy topic of suicide is explored through the lyrics of "Will." Then there's the instability of relationships, covered from a variety of angles in songs like, "Answers," "Happy," "Gripped," "Love," "She's" "Better" and "Stain."

The "alternative" style of hHead should earn the band a place among the fast-paced revolving door of "new" music today, but only their "Sophomore" release will tell if they're going to continue the rotation.



A TASTE FOR THE PERVERSE

Artist: Souls At Zero
Label: Energy Records
by Bob Conover

Souls At Zero are a band with a bit of history behind them, over 12 years to be exact. They were first known as *Wrathchild* when they were on Atlantic records then were forced to change their name to *Wrathchild America*. The general sound of this disc has a lot of grinding guitar, Pantera type groove to it. This Pantera groove is very noticeable in the second tune on the disc, "Strip." Although, not to dis' these guys what-so-ever, Pantera comes across more powerful on disc than Souls At Zero. The song "Taken Apart" is just plain wicked !! The frenetic groove in "My Fault?" will take your head off in the first 20 seconds of the tune! "Thrown Down" must make for the gnarliest (did I say that word?) of mosh pits when performed live. This is DEVASTATION!!! Check out some of the spoken word lyrics by vocalist/bassist Brad Divens at the beginning of "Needles"---"While you choke on every word I shove down your throat, I'll walk through your eyes & pull up a chair in the back of your skull." WHOA!!! "Inside A Scream" actually slows down the pace of this disc but only temporarily as you're hit with that ever present power groove again with "Me Myself I." The disc closes with "Know More" & if you'd like to do just that then acquire "A Taste For The Perverse." UMMMM GOOD!!!



ROTTING PINATA

Artist: Sponge
Label: Columbia

by Mick Bodine

Just good songs, that is what you get from beginning to end out of this fivesome from Detroit Michigan.

There are acoustic songs ("Drownin'"), heavy songs (almost everything else) and even radio-ready, top-40, cover band fodder ("Plowed," "Giants").

The disk opens with the quiet acoustic guitar of "Pennywheels," which soon explodes into a bombast of guitars that reminds one of *Janes Addiction* minus Perry Farrel. Guitarists Mike Cross and Joe Mazzola play a variety of upbeat riffs and wa-wa heavy solos. Nobody steps on anyone else's feet, no one is overplaying. Everybody knows their place (Mature Song Writing 101).

This CD is fun from beginning to end. The best songs are "Plowed," "Pennywheels" and "Giants." The band stretches a little with the *Violent Femmes* meet *Toad* and the *Wet Sprockets* meet *The Smiths'* song, called "Molly," and it works very well.

I like the diversity of the songs. *Sponge* does not hold themselves to one type of music, their diversity is their strength. They can be heavy and light (sometimes in the same song), with influences that seem to range from *White Zombie* ("Neena Menasha"), to *Crowded House* ("Drivin'").

Overall, this CD was interesting and diverse in its song writing, with lead singer Vinnie linking them all together with his unique sounding voice. Buy this disk and you will have ten really good songs added to your collection.

C.D. REVIEWS



100% FUN
Artist: Matthew Sweet
Label: Zoo Records
by Jim Santora, Jr.

While you are reading this review, sit back, relax and picture this scenario: Your name is *Matthew Sweet*. A musician in the alternative world known for a cult hit, "*Girlfriend*." Your last two releases were received well by the critics. Then came *Son Of Altered Beast*, which was an extreme nightmare. Even this mild-mannered review critic gave it the thumbs down. This left a question looming on everyone's mind: Is *Matthew Sweet* losing the creative edge?

Suddenly, *Sweet* gets an idea. First, he gets Brendan O'Brien (*Pearl Jam*, *King's X*) to produce the disc. Second, he makes sure that he has (no pun intended) Sweetest combo of raw lo-fi 70's vibe flowing rock to go with his slower, bring a tissue, I'm beginning to sob rockers. As for the finishing touch, *Sweet* calls it *100% Fun*.

Matthew Sweet has once again put out another terrific release. From pure rockers like "*Super Baby*," melodic rockers like "*Sick of Myself*" and sobbers like "*I Almost Forgot*." *Sweet* never gets away from the feeling or emotion of the song, and puts everything he's got musically and vocally, making this as good as "*Girlfriend*" or "*Altered Beast*."

The one track to watch is "*Walk Out*," which is the closest we will ever come to the true 1970's rock sound. Even the keyboard playing tends to lean towards a late 1960's groove usually found in some *Monkees* songs.

Most of *100% Fun* is a combination of 1960's and 1970's rock meeting *Fleetwood Mac* era Lindsey Buckingham on and old turntable. You don't hear music like this too often.



"BALL-HOG OR TUGBOAT"
Artist: Mike Watt and Friends
Label: Columbia/Sony Inc.
by Bill Bingle

Over the years the people who write about music have desperately tried to ignore punk rock, make sense of it and make it out to be more (or less) than it really is by using variously insulting and contradictory adjectives like "wacky" or "genius," and the good ol' stand by for those who really have nothing of worth to say, "voice of a generation." Meanwhile, those people who actually play punk rock have quietly (so to speak) gone about the business of changing the face of music forever. Mike Watt became one of those forefathers on the fateful night he and some pals drove to L.A. to see The Germs play, an event he claims changed his life forever. As a member of The Minutemen and, following the tragic death of guitarist D. Boon, FIREHOSE Watt helped redefine music and the role of the bass (a.k.a. thunderbroom).

With "*Ball-Hog Or Tugboat*" Mike Watt opens the third chapter of his more than impressive career. In the style of fellow four-string champion, bassist/producer Bill Laswell, Watt gathered fifty of his closest musical friends together to perform the seventeen highly autobiographical songs. These guests include many of Watt's punk rock pals and current alterna-celebrities including: Henry Rollins, Flea, Eddie Vedder, Ad Rock and Mike D. (Beastie Boys), Dave Grohl and Krist Novoselic (Nirvana), Dave Piner (Soul Asylum), Cris and Curt Kirkwood (Meat Puppets), Spot (SST records house producer), Zander Schloss (Circle Jerks), Pat Smear (Germs) and even PFunk keyboard wizard Bernie Worrell.

As for the songs themselves they are all pure Watt, full of thunder and spiel, and each is as expressive and varied as the next. From the mission defining "Big Train" to the instrumental "Intense Song for Madonna to Sing" and reworked self-cover "Heartbeat" (from the album "Dos" done with Black Flag bassist Kira Roessler), and especially the cover of PFunk's "Maggot Brain," there can be no doubt left why the music pendulum wound up leaning so far toward punk rock in the '90's.



KING OF THE SURF GUITAR:
THE BEST OF DICK DALE
& HIS DEL-TONES
Artist: Dick Dale
Label: Rhino Records
by Jim Santora, Jr.

In the early 1960's, during the west coast wave of surf rock, it wasn't *The Beach Boys* or *Jan & Dean*, but *Dick Dale* who was the most influential to that scene. His greatest contributions are documented on this release, a reissue from 1989 of a guitar legend.

Dale's inspiration has been expressed by artist's ranging from *The Beach Boys* to *Jimi Hendrix* and is also known to have caused near riots at live performances. This collection of 18 tracks is an incredible package. *Dale's* playing always gives that wet sound as if he were playing underwater, giving it the label "surf rock."

Some of the familiar tracks are "*Misirlou*," "*Riders In The Sky*" and "*Pipeline*," which features the late *Stevie Ray Vaughn*. Other tracks like "*Surf Beat*" and "*Mr. Eliminator*" not only emphasize the surf rock sound, but with their aggressiveness, could also be considered the early beginnings of harder edge punk. To put it simply, *Dick Dale* could let it wail.

For those not familiar with *Dale*, most of the tracks are instrumentals, except for the occasional one liner from *Dale*. In "*King Of The Surf Guitar*," *Dale's* guitar playing is accompanied with a female chorus. The only song that *Dale* sings is "*Mr. Peppermint Man*," which also happens to be Mother Santora's favorite from her surf days as a teen living in San Diego.

It's a wonder why *Dick Dale* never became more popular in his time period. However, like other greats, sometimes you have to wait for your day in the sun. In the case of *Dale*, it's time to ride the wave.

JAMES BROWN

MARK G. ETESS ARENA,
TRUMP TAJ MAHAL
ATLANTIC CITY
FEB. 24, 1995

BY CHEWY

"And now and now and nooowww, the man with the crown, the band with the sound, the World's Greatest Entertainer, the Haaaarddest working man in show biz, the man You chose to be soul brother number one, the star of the show, Jaaaaaaames Broooooown!!! Superbad, superhero with cape and all, able to stop riots with a single Unnnh! Papa with a brand new bag, the sex machine, get on up, heh, heh, heh, the amazing Mr. Please Please Please himself, born in America, Mr. Jaaaaaaames Broooooown!!!" And with that said, the immortal Godfather of Soul took to the stage in Atlantic City to a small (and I do mean small, I bought a tenth row center seat one hour before show time) but enthusiastic crowd. Accompanied by three dancing ladies decked out in red, white and blue boxing outfits, the man of the hour burst into *Living in America*. Strongly backed by his fourteen piece band known as the *Soul Generals* and a half dozen singers, the *Bitter Sweets*, James tore through his repertoire of hits. Weaving each song together with his infamous, almost indistinguishable words and sounds, he drew the audience into his funky universe. By the time the band exploded into its forth song, *"Get Up Offa That Thing,"* James was working hard and exclaimed, "Sure is hot, I'll tell you that," as sweat poured off his body.

The show continued on as Mr. Brown announced each band member individually and called them to the center stage to strut their stuff and showcase their talents. Midway through the evening, the pace was slowed a little as the soft ballad *"It's A Man's Man's Man's World,"* was played and the *Bitter Sweets* showed off their vocal cord prowess. *"Get On The Good Foot"* was up next and J.B. proudly dedicated it to all of the great performers that had passed on like, Elvis, Janis Joplin, Otis Redding, Mamma Cass, Jimi Hendrix and many others. The dancers then took to the stage again to shake down for *"Papa's Got A Brand New Bag."* Though one of them might have wished she hadn't because her bikini top strings broke not once, but a total of three times during the song. The whole

incident was taken with a good natured chuckle and the dancer managed to catch her top each time before flashing the audience.

The concert was rounded out with the hits, *"I Got You"* and *"Please, Please, Please."* Then, just as flamboyantly as he entered the stage, James Brown left, and the *Soul Generals* and the *Bitter Sweets* finished up the set. James returned to the stage to encore with *"Get Up"* and disappeared once again, after a fond farewell. It definitely can be said that James Brown gave his all to the audience, regardless of its small size, upon his visit to the Jersey Shore.



GUITAR TIPS

by Ernie Trionfo


To most people, action is something you look for when you go out on a Saturday night, but to guitar players it's a whole other matter. In guitar terms, the word "action" refers to the distance between strings and the fretboard. Higher action makes playing more difficult but provides clearer tones, more sustain and, in the case of acoustic guitars, a bit more volume. Lower action makes for easier playing and smoother bends but can sacrifice some tone. Extremes in either case are not good. Action that is too high causes the instrument to play out of tune and makes chording almost impossible. Action set too low can cause some notes to die out completely and others to rattle and sound thin.

Although there are basic guidelines used to measure action, it is important to remember that every guitar - just like every person - has its own voice and personality. Two guitars of the same make can sound and play differently, even when strung with identical strings. Generally speaking, good action on an electric guitar should measure around 5/64" from the top of the twelfth fret to the bottom of the bass "E" string and about 3/64" on the treble "E". For acoustic guitars add 1/32" to these measurements. The bass side is set slightly higher because the looser tuning and heavier windings cause it to vibrate in a wider circle than the treble strings and therefore it needs more clearance.

There are many variables which affect action - neck angle, fret height, string gauge, nut height and tuning. But, by far, the most significant influence is the player's technique. A player with a heavy picking style would need a higher action, while a softer finger stylist could get away with lower strings. Players who use a lot of distortion or effects can hide some of the fret noise and therefore keep their action low. Basically, before you hand your axe to a tech and say "I want the action as low as possible without any buzzes," you should talk to him about your needs and goals as a musician - maybe even play a little bit for him. This will make it easier for him to make you happy.

If you have any guitar related questions, feel free to call me at Ernie's Guitar Repair (609) 697-3324.

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SAT. APR 29-Jimmy King Band
FRI. MAY 5-Pat "Mother Blues" Cohen
SAT. MAY 6-Sonny Rhodes
FRI. MAY 12-Mad Dog & Blues Night Out
SAT. MAY 13-Jimmy King Band
FRI. MAY 19-Rosy & The Rhinos
SAT. MAY 20-Blues Affair
FRI. MAY 26-George & George
SAT. MAY 27-Herd of Blues

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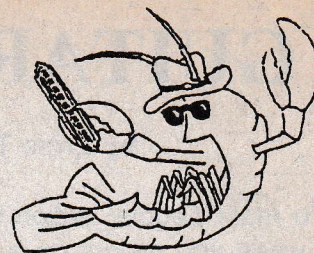
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THE BLUE WAVE

By Ron Stinson



It's Springtime in South Jersey and this is a signal for some very good entertainment to appear in the area! As I mentioned last month, The Bucks County Blues Society has announced their Spring Fever Foot Stomper '95. This concert will be held on Sunday afternoon on April 30, from 2:00 PM till 6:00 PM. This year, back by popular demand, will feature MARIA MULDAUR, in her only area performance. This sultry southern songbird will perform two sets of Blues, Soul and Jazz. She is Black Top Record's highest selling artist. Also, celebrating the release of his long awaited and debut CD on Remedy Records, one of the areas best harp players will be STEVE GUYGER & THE EXCELLOS! (PS, this was one of the Lobster Blues Society's favorite, and has been featured in South Jersey many times!) SPRING FEVER FOOT STOMPER '95 will be held at A.J.'S Sports Bar & Cafe, 5316 New Falls Road, (just above Oxford Valley Road), Levittown, PA. Ticket cost is \$12.00 and includes free buffet, door prizes and giveaways. You must be 21 years old or older to attend this event. No B.Y.O.B. allowed; Drinks and food will be reasonably priced, and a special limited edition of BCBS T-shirts will be on sale on 4/30/95. Due to the intimate size and atmosphere of A.J.'s, only 250 tickets will be available. Order early! Tickets are available through mail order, send a money order only plus S.A.S.E., to BUCKS COUNTY BLUES SOCIETY, P.O. Box 482, Levittown, PA., 19058-0482. All ticket sales are final; NO REFUNDS or EXCHANGES. A.J.'s is easily accessible from Rt. 1, I-95, Rt. 13, 413 and the PA. and N.J. Turnpikes. If you have any questions you may call (215) 946-4794, 946-9494, or 943-1447 for further information.

Mark this on your calendar, the 13th ANNUAL BUCKS COUNTY R & B PICNIC will be held on Saturday, July 22, 1995. More on this event in future IN TUNE articles!

The next event I'm excited about is the 1st ANNUAL VIETNAM VETERANS OF AMERICA, local chapter 228, In Mays Landing, BBQ AND BLUES PICNIC, to be held on Saturday, June



Too Bad Jim is scheduled to play the 1st ANNUAL VIETNAM VETERANS OF AMERICA, BBQ AND BLUES PICNIC, to be held on Saturday, June 24th. Too Bad Jim is seen here at the Choo Choo Caboose in Mays Landing.

24, 1995, from 1:00 PM till 6:00 PM. There will be five bands present, featuring such favorites as TOO BAD JIM, THE DANNY EYERS BLUES BAND, VAN GOGH'S EAR, and two more bands that I, as of this date, have no information on. Cost will be \$5.00 a head, which includes a burger or beverage of your choice. There will be Cotton Candy for the kiddies, and snowcone machine, horse shoe pit, and a play area for the kids! Beer will be a buck a mug, and the food will be cheap in price! There will be 50/50s and drawings for dinner at many local restaurants. All the proceeds will go to the VVA, as this is a charity fund raising event. More on the picnic next month!

Now I have some more exciting news. The dynamic duo of TWIN SIG PRODUCTIONS, Vic and Brian, have told me that there will be a second annual ATLANTIC CITY BLUES FESTIVAL. They are in the process of setting a date, and they haven't released the name of the bands yet, but they have told me it will be a BIG event! They also have some big national acts lined up for some clubs down here this Summer! It is good to know these guys are still around!

Well it's that time to say so long for now, just remember, NO BLUES IS BAD NEWS, and stay IN TUNE, see Ya!

The Corner Pocket

By Ronno

Snare Drum Nuances

Hello everyone. This is my first drum article for *In Tune Magazine*, I would like to thank Ed Mason.

We will begin this month with exploring the different nuances of the snare drum. Let's first compare playing the snare drum with having a conversation. Do we talk in a monotone voice or do we speak with expression and fluency? By understanding the different playing areas of the drumhead, we can create the potential for expression and avoid the monotonic voice when playing rhythmic patterns on our snare drums.

Let's examine the three areas:

Area 1 - Center of drum

This produces a short, crisp sound or an exact attack.

Area 2 - 1"-2" out from the center

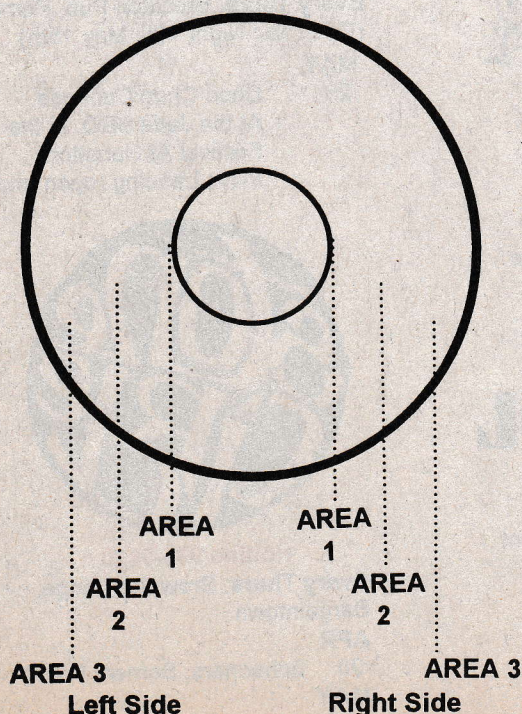
This will produce a smoother sound or sustain.

Area 3 - Near the rim or edge of drum

This produces a "ringy" sound.

After we understand and "HEAR" these areas individually, it is time to mix them up by playing our own rhythms utilizing all three areas together. Don't be afraid to experiment with all dynamic levels.

Remember, Playing the snare drum in this way will only give you more options to choose from when you play. Enjoy!!



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APR

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- 22 Shark Club
- 25 Big Kahuna, Wilmington, DE
- 28 Fireside Tavern, Vineland
- 29 Choo Choo Caboose
At the Jade BBQ, in the
Festival At Hamilton,
Mays Landing

MAY

- 3 Shark Club (acoustic)
- 6 Shark Club
- 12 Bridgewater Pub,
Bridgeton
- 13 Bridgewater Pub
- 20 Lupos, Bethlehem, PA
- 26 Stardust, Wildwood
- 27 Stardust
- 28 Stardust



Hotline 646-4868

Every Wed. Crilley's Circle Tavern,
Brigantine

APR

- 21 Crilley's Circle Tavern
- 24 Villanova College
(acoustic gig - 11am)

MAY

- 4 Fireside Tavern, Vineland
- 6 Rumors Rib Room, Buena
- 13 Metal Relief 3, Crilley's
Circle Tavern
- 20 Shark Club, Vineland
- 26 Crilley's Circle Tavern

EXTANT

Hotline (609) 625-0199

APR

- 22 Spring Fling, Rowan College,
Glassboro

MAY

- 7 Phillip's, Absecon
- 13 Giampietro Memorial Park,
Vineland (Aids Benefit)
[rain date May 20th]
- 18 The Rat at Rowan College,
Glassboro



MAY

- 3 Six Shooters Rock Cafe,
Atlantic City (NJ Best
Band Competition)
- 7 Nick's, Alexandria, VA
- 13 Metal Relief 3, Crilley's
Circle Tavern, Brigantine

SOUL CONTROL

Hotline 768-1935

APR

- 22 Schooners, Somers Point

MAY

- 5 Schooners
- 12 Grey Horse Tavern,
Winslow
- 27 Muncie's, Franklinville

JUNE

- 2 Schooners

SOMETHIN' DIFFERENT

for info. & bookings call
(609) 728-3686

APR

- 27 The Village Ale House,
Pine Hill

MAY

- 5 Camden County College,
Camden (Spring Fest - 2pm)
- 5 Olde Grads, Oaklyn
- 13 The Cherrywood Lounge,
Blackwood
- 27 Spuds & Suds, Mantua



APR

- 21 Choo Choo Caboose
At the Jade BBQ, in the
Festival At Hamilton,
Mays Landing

MAY

- 6 Choo Choo Caboose
At the Jade BBQ
- 13 Metal Relief 3, Crilley's
Circle Tavern
- 26 Choo Choo Caboose
At the Jade BBQ

BILL & MIKE

Every Thurs. Stockton Pub, Pomona
(Open Mic Night - till May 15th)

MAY

- 28 Choo Choo Caboose
At the Jade BBQ, in the
Festival At Hamilton,
Mays Landing (open mic)



Hotline 965-9220

Every Thurs. Brownies Lodge,
Bargaintown

APR

- 28 Schooners, Somers Point

MAY

- 19 Crilley's Circle Tavern,
Brigantine



APR

- 25 Lakeside Center, Stockton
State College, Pomona (3:30pm)
- 25 The Rat at Rowan College,
Glassboro (10pm)
- 29 Shark Club, Vineland

MAY

- 5 Delsea Regional Highschool,
Franklinville (7pm)
- 13 Upper Township Park
Red Cross Benefit,
Upper Township
- 13 The Middle East, Philly (11pm)

DANNY EYER BLUES BAND

Hotline 652-3876
for bookings & info. call
(609) 561-5409

Every Sunday Blackcat, Absecon
(open mic - 7-11 pm)

Every Mon. & Thurs. Fat Jack's
Barbecue & Blues, Vineland
(Blues Jam 9:30pm-1am)

Every Wed. Uncle Mike's Country
Pine Inn, Mays Landing

MAY

Every Sun. Uncle Mike's Country
Pine Inn (noon-4pm)

- 5 Brownies Lodge, Bargaintown
- 6 Brownies Lodge
- 12 Greenbank Inn, Greenbank
- 13 Blackcat, Absecon
- 19 Uncle Mike's Country
Pine Inn, Mays Landing
- 20 Uncle Mike's Country
Pine Inn
- 26 The Barn, Smithville
- 27 Blackcat, Absecon

The Fabulous Menzel Bros.

Hotline 748-1162

APR

- 19 Six Shooters Rock Cafe,
Atlantic City

MAY

- 2 Kenny's Castaways, N.Y.C.
- 3 Brighton Bar, Long Branch

BRAINSTORM

Every Sat. Jo Jo's Bar,
Oceanville

MAY

- 20 Smithville May Fest,
Smithville Inn, Smithville
- 21 Smithville May Fest

MOMENTS NOTICE

Hotline 294-3228

APR

- 15 The Gateway, L.B.I.
- 18 Six Shooters Rock Cafe,
Atlantic City
- 28 Crilley's Circle Tavern,
Brigantine

MAY

- 6 Limes Disease Benefit,
Manahawkin
- 13 The Gateway
- 20 The Back Cabin, Manahawkin



Everybody Do It!

APR

- 28 Blackcat
- 29 Blackcat (last show)
(w/special guest Jack Zawacki)

HIGH RISK

APR

- 20 Six Shooters Rock Cafe, A.C.
(opening for *The Guess Who*)
- 22 LaCosta, Sea Isle City
- 28 Brownies Lodge,
Bargaintown
- 29 Brownies Lodge
- 30 Brownies Lodge

MAY

Every Fri. LaCosta (except 26th)

- 13 Six Shooters Rock Cafe
(opening for *Strutter*)
- 21 Six Shooters Rock Cafe
(Aids Benefit)

Every Tues. LaCosta (starting 30th)

RUTH WYAND BAND

Every Thurs. Schooner's, Somers
Point (no longer Blues Jam)

APR

- 21 Fat Jack's Barbecue
& Blues, Vineland
- 22 The Waldorf, Astoria, NY
(A.M.C. Convention)
- 23 Earth Day Festival,
Islip, Long Island, NY
- 28 Greenbank Inn, Greenbank
- 29 Greenbank Inn
- 30 Stanhope House, Stanhope
(Spring Blues Festival)

MAY

- 5 Trenton State College,
Trenton
- 6 Blackcat, Absecon
- 11 Uncle Mike's Country
Pine Inn, Mays Landing
- 12 Uncle Mike's Country
Pine Inn
- 19 Pond Street Pub,
Bristol, PA
- 20 Atlantic City's Party
in the Park, A.C.
(near Monument - 3pm)
- 21 Cedar Beach Festival,
Cedar Beach, NY



Hotline 266-2853
(Call Hotline for dates & info.)

Susan & the Chain Gang

APR

- 28 Choo Choo Caboose
At the Jade BBQ, in the
Festival At Hamilton,
Mays Landing

MAY

- 5 Choo Choo Caboose
At the Jade BBQ
(unplugged)
- 12 Choo Choo Caboose
At the Jade BBQ

Triple X

Hotline 641-1576

APR

- 22 Choo Choo Caboose
At the Jade BBQ, in the
Festival At Hamilton,
Mays Landing

MAY

- 19 Schooners, Somers Point
- 27 Choo Choo Caboose
At the Jade BBQ

Orange Blossom Special

APR

- 21 Blackcat, Absecon
- 22 Blackcat
- 28 Steph & Ed's, Turnersville
- 29 Steph & Ed's

MAY

- 3 Philadelphia Art Museum,
Philly (5pm)
- 5 Blackcat
- 6 Blackcat
- 12 Steph & Ed's
- 13 Steph & Ed's
- 14 Brownies Lodge,
Bargaintown (4-8pm)
(Mother's Day Party)
- 19 Blackcat
- 20 Blackcat
- 26 Steph & Ed's
- 27 Steph & Ed's

RAGDOLL

INTERVIEW

By BOB CONOVER

Phil Michaels is the lead vocalist / guitarist for RAGDOLL, a very blues-based original rock outfit out of Berlin, N.J. They sound as if you took a shot of Aerosmith, Guns N' Roses, Cinderella & The Stones, mixed them up (shaken, not stirred!) and added a dash of their own flair & what you've got is "Bathtub Gasoline." I spoke with Phil recently & here's our conversation as follows.....

So Phil, how've you been & what has RAGDOLL been up to?

Been good. Hangin' out doin' the usual. We've basically been fightin', scratchin', clawin', trying to get every gig that we can that's why when someone offers us a benefit we just can't refuse. I mean that'd be like turnin' down a gig! Luckily for us we're not about the money. (laughter)

Where was your latest demo "Bathtub Gasoline" recorded & are you shopping the product?

That all took place in a little dungeon we like to call Why Me? studios in Gibbsboro, N.J. My good friend Joe DeLuca, when he's concious behind the board (laughter), was trying to give us, well any kind of sound basically. I highly recommend the place myself! If you can't sound good there well, that's a good day to drag your guitar across a bandsaw!! As far as shopping, it's basically the old "hunt & peck" method. It's like you send 'em out & hope for the best. Actually, I'm very proud to say that I just recieved my first rejection letter from Warner Bros. records!! It was a great moment in Ragdoll history!! (laughter) We've never gotten a letter of any kind from anyone! Ha!

Did you frame it?

Actually it's suitable for framing, the only thing is, the little space where the guy is supposed to sign the letter was never even signed so whether he listened to it or not remains to be seen. Either way they politely declined at this point. Of course that was only the N.Y. office & we also sent one to L.A. so.....

You were previously the lead vocalist for such area bands as "Dark Angel", "Saints In Hell" & "Public Enemy, how does Ragdoll differ from these projects?

Oh jeez...I guess you would say I'm "home" now. Ya know, I started out with Dark Angel & I wasn't even out of high school yet & that was a buncha guys gettin' together wanting to play rock n' roll & eventually I moved up & joined Saints In Hell which was a more well known band, very theatrical. I don't remember much of what happened in that band but from what I'm told I had a REAL GOOD time!!! (laughter) Public Enemy was interesting because that was my first band that was completely put together to be an original band. I guess that was like '86 or something? Yeah, time flies when you're having fun doesn't it?!

You had G.G. Guidotti from HEAVENS EDGE with you then, didn't you?

G.G. man! Good Lord!! That'd be a whole interview in itself!!!

What happened to your long time drummer, Jeff Jeffries?

It's kinda like an "across the miles" thing. The band hit a fork in the road & we took one way & he took another. It was an amicable split. He had his wife & kid to worry about & everyone else only had to fend for themselves. It was just the right move at the time. I feel a band needs a shot in the arm every once in awhile especially when you're doing the original thing & you don't get alot of gigs. It's tough getting everyone on the same page as far as musical direction goes & I've never believed in holding anyone back if they weren't really happy with what they were doing. That's what makes this situation so unique in that were basically all on the same page. John, my bassist as well as my guitarist Glen both have an extensive background in Blues. Blues is a big interest in this band & although we're not as bluesy as say, Stevie Ray Vaughn, it helps us in our direction. We're mostly a hard rockin', Aerosmith / Black Crowes style we just used the Blues influence to smooth things along.

So you're appearing at "METAL RELIEF 3" on May 13th (which I'd like to thank you for ahead of time Phil!). This will be Ragdolls' first appearance in this area. I understand that this benefit hits close to home for your bassist, John "The Butcher" Marlowe

Yeah. It's interesting that you called & told me about it 'cause last year, or was it the year before? Like I said, there's that "time flies" thing again.....John lost his dad to cancer right before Christmas as well as his girlfriends' father who passed away from it the same year so when you called me saying cancer benefit ya know I had to throw my hat in the ring!!

So where is Ragdoll headed? Have you given yourself a time frame in which to "make it"?

Well, basically we're headed for a big train wreck at the end of the tracks probably! (laughter) I'm a believer that recording is the most important part of the situation I'm in right now. Like I said, you don't get alot of gigs & those you do are few & far between so the way I look at it is keep writing new material, keep recording it & sooner or later somethins' goona stick to the wall! As far as a time frame, I'm one of those individuals that has been cursed with the "Rock N' Roll Flu". It's worse than coffee, I don't think I could quit if I wanted to! I've got alot of friends, one in particular that just gave it up. He told himself if he couldn't get there by 30 then he was done. He hit his 30th birthday & sold all his gear, kept a couple axes for his head, cut off hair & got himself a necktie which I consider nothing more than a "fashionable noose." With bands like Aerosmith, The Stones-- I mean Steven Tylers' 48 yrs. old & the guy's still doing back flips onstage & to me, although their musics' changed over the years, it's still just as important as it was in the 70's!

Which brings me to my next question Phil. How do you feel about the state of music today? Kind of the same way I feel about the state of New Jersey. It's a chemical wasteland & it smells bad at low tide! (laughter) The thing that IS encouraging about music today is that it seems that they're looking for people who are actually "write songs" again. Not putting down any style of music that's come along since then but I'm a songwriter & I'm very song oriented & the fact that alot of new bands are writing stuff that you can relate to is kind of encouraging. Now I'm not saying I like everything that comes down the pike but that's why there's a bazillion different bands out there. Something for everybody. I mean, you got your Pearl Jams, you got your Soul Asylums. Those bands are pretty cool! The only thing that gets me is that these guys seem like they're WAY too depressed. Case in point, I stopped out at Why Me? studios this past week-end to visit my buddy Joe D. & he was recording a band whose average age must've been about 21 or so & they're doin' a different vibe, it was cool, it didn't make run screaming from the control room but these guys were just so serious & it was scary man, they weren't having any fun, ya know?

Like I've said before, I read feedback letters in alot of the mags I get & people have really had it up to their eyeballs with this "doom & gloom, pity poor me" attitude in music!!

I'm sorry. I can't pity a guy who scoots around town in a Mercedes! Pity Me man, I aint got a pot to piss in or a window to throw it out of! (laughter) Ya know, none of those guys have to get up at 5:00am to drive a truck in order to pay for their next session! Their session's paid for which brings me to the Kurt Cobain thing. If anybody should be putting a gun to their head it's these guys that can't get a record deal! These guys are so cynical, I mean if you don't want a deal then JUST SAY NO! I mean not being able to pay your bills is maybe a reason to put a gun in your mouth but Cobain had the world by the balls! He could've taken a 3 yr. hiatus at that point in his career & everyone would've forgiven him for it! When you reach a certain level of fame you're afforded that luxury. Look at Guns N' Roses! I just can't see a reason to go, "Oh man, I'm really depressed, I've got way too much heroin here, I think I'll kill myself." It's ridiculous! Hey Kurt! Sign your contract over to me, I'll finish it out for ya! My parents live in Fla., go stay with them! They've got a swimming pool, no one will know who you are, you'll love it!!!

Anything you would like to add Phil?

Well, personally I'm really getting sick of flannel! Unless Victorias Secret is coming out with flannel bustiers & flannel pumps man, it aint doin' nothin' for me! (laughter) How are you supposed to know what a chick looks like anymore? They're wearing these flannel shirts that would fit an Phila. Eagles defensive lineman & nothing turns me on more than a chick in combat boots man!! I have nothing against chicks in the army though. I think it's great! Everyone should have a gun these days! It's like - couldn't we move on to a little sexier fashion?!! That's the one main difference I see between your Alternative bands & your Rock N' Roll bands. It's like rebellion in a new

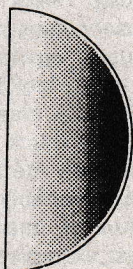
way. I mean when you & I were starting out we had the long hair, the eye make-up & it scared the hell outta everyone. I remember a black dude trying to pronounce us dead in a 7-11 one night because we looked so strange to him. I long for the day when you can tell the musicians from the regular people again. It used to be that you'd see a bunch of cruisin' through the mall, you remember as well, you & me back in the day, we'd be walkin' the mall & chicks would turn their heads & go, "They must be in a band" or whatever & now it's like pick one of those flannel shirts & chances are, one of them plays an instrument. It's stupid! It's like Steven Tyler coming out with his own line of sports wear. It just aint Rock N' Roll man!! There's no war going on here. What are these people rebelling against, Diet Coke?! Hey, I'd like to save the earth too! I don't litter, I recycle, I'm a good human being, at the same time though you don't see me wearing any flannel. I thought that was something Paul Bunyon wore. I cruised through the mall & these 3 kids wearing flannel hoods walked by & I thought I was gonna get mugged! Well, anyway, I'll see you at Metal Relief 3! By the way, I don't use drugs (very often), they use me like a \$10.00 whore! (much laughter)

Well Phil, I look forward to catching Ragdoll at METAL RELIEF 3 on May 13th at Crilley's Circle Tavern in Brigantine, N.J. Take care!!



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BOB MOULD

solo acoustic
Trocadero Phila., Pa.
March 5th, 1995

By Bill Benge

"That's the best version of that song I've played in a while, kind of appropriate," quipped the former front man, quite demurely, as the final notes from the apparent high water mark of his acoustic set in progress, "Brasillia Crossed with Trenton" from his first solo album "Workbook," still hung in the air, much to the delight of the packed house.

"Whenever I play a song that well, I just want to get up and leave," he jokes, making the connection in his lovable, every-man persona before making the Jekyll/Hyde transformation into the more familiar emotional well-spring that helped pioneer American punk music and spearhead its long overdue ascendance into legitimacy.

Still, what could one of the godfathers of punk be doing in center stage holding nothing more than just an acoustic 12-string? Working up more of a sweat than 99% of the players who claim to play rock, be it metal, punk, alternative, or whatever. It was intensity that reigned above volume, following the traditional "Wishing Well" opener, as Mould proceeded through a collection of songs that ranged from his most recent work with Sugar, including "Hoover Dam," "My Favorite Thing," "Helpless" to older numbers and more from the "Workbook" album. Conspicuously absent from the set, though, were songs from Mould's darkest and most revealing work, 1990's "Black Sheets Of Rain." Apparently resigned to letting his most troubling times, the untimely demise of and the battles between him and drummer Grant Hart lie, he left the songs from the poison years (his own term) out.

Eventually the 12-string was traded for a stratocaster, adding an electric edge to the end of the set. Mould laughingly stumbled through "Standing In The Rain," forgetting his own lyrics (perhaps on purpose?), before gaining the momentum to match what he'd done acoustically. It was the encore of "Makes No Sense" and Sugar's "Man On The Moon" that did just that. When asked "What's Next?" by an audience member, Mould's reply was characteristically flippant and self defaming "I'm gonna work on being a rock star." Nothing to worry about there.

THE REPERTOIRE

by Bruce Pike

Not too long ago, I found myself in a discussion concerning recordings, live repertoires and various aspects of musician's performance "range." I've touched on this in my "Bottom Line" column, but that discussion sparked the idea for an expansion. So "The Repertoire" is intended as a semi-regular alternate for "The Bottom Line" in which we will look at combatting the boredom and sameness that infects the music scene today. I wish to thank Jeff Berlin at *Bass Player* as well as J.D. Howard here at *In Tune* for their inspiration.

What I'd like to do is to begin to examine where rock music "went right" and then attempt to apply these observations to correcting the problems inherent in the musical environment today.

In any look back, one has to come to terms with the year 1968. A most tumultuous period in history, but one that yielded much in the way of musical enlightenment. The year saw the release of many fine records, some of which we'll probably deal with before we exhaust the subject. However, one particular LP comes to mind as being among best examples of diversity within repertoire: *The Notorious Byrd Brothers* by the Byrds (Columbia/Sony CK 9575). It's available inexpensively on CD.

In the early years of rock, there was a sense of experimentation, of breaking new ground, but especially a sense of working without limits on the types of music an artist could commit to vinyl. This record is a standout in presenting the gamut of styles. "Artificial Energy" was right on the cutting edge of what was then referred to as "jazz rock" later presented by Blood Sweat and Tears and Chicago. "Goin' Back" and "Draft Morning" are typical Byrds folk rockers with the latter dealing with the emotional side of being ordered to kill people you don't know for the government. "Natural Harmony" and "Dolphin's Smile" combine the Byrds twelve string sound with swing jazz, while "Wasn't Born To Follow" and "Old John Robinson" hinted at the "country rock" movement yet to come. And let us not forget the out of this world experimentation of "Space Odyssey" and the forward looking metrical changes within "Get To You." Each track is rife with appropriate backing and vocals, and each was unique unto itself. The fact that they were able to manage uniting eleven such diverse tracks in one package is what true artistry is all about. I urge you to listen to this record a few dozen times to understand fully what I am talking about. It could really expand your vision of writing, performing and listening. Don't wait for someone else to tell you (as you compose your fourth song in a row in the same style) "Been there. Done that!" LEAD your field. Don't follow it. And realize that the best way to lead is to learn how the masters did it. *The Notorious Byrd Brothers* gives us one fine example. But don't take my word for it. You can ask Tom Petty, R.E.M., The Gin Blossoms or any number of other contemporary musicians about it. Or you could just open your mind and ears and listen.

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April 30th

8 pm

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May 6th

8 pm

LINDA RONSTADT

May 12th

8 pm

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8 pm

KING KRIMSON

May 31st

8 pm

THEATRE OF LIVING ARTS

CINDERELLA/Blue Noise

April 26th

8 pm

LUKA BLOOM

April 29th

8 pm

TISH HINOJOSA

May 4th

8 pm

THROWING MUSES/ASS PONYS

May 11th

8 pm

VALLEY FORGE MUSIC FAIR

SPRINGTIME BLUES FESTIVAL

featuring B.B. KING/BOBBY BLUE

BAND/THE MANHATTANS

April 22nd

LOU RAWLS/NANCY WILSON

April 6th

VICTOR BERGE

June 3rd

BILLY RAY CYRUS

June 23rd

CIVIC CENTER

BEASTIE BOYS

with Jon Spencer/Blues Explosion/Roots

May 10th

8 pm

STABLER ARENA

INDIGO GIRLS

April 27th

GREAT PLAZA AT PENNS LANDING

RIVER BLUES FESTIVAL

May 20th - 21st

JAMBALAYA JAM

May 27th - 28th

TROCADERO

MIKE WATT/Foo Fighters/Hovercraft

April 26th

7 pm

NANCY SINATRA

May 5th

7 pm

MORPHINE

May 9th

7 pm

G. LOVE AND SPECIAL SAUCE

May 18th & 19th

7 pm

JULIANIA HATFIELD/JEFF BUCKLEY

May 20th

KMFDM

May 21st

ALLMAN BROTHERS BAND

May 22nd - 24th & 26th

8 pm

ALL

May 26th

WATERFRONT ENTERTAINMENT CENTRE

BOSTON

June 16th

8 pm

LYNYRD SKYNYRD

June 22nd

8 pm

BOYZ II MEN

July 14th

8 pm

CHICAGO

July 22nd

8 pm

VINCE GILL

August 26th

8 pm

BOB CARPENTER CENTER UNIVERSITY OF DELAWARE

MARY CHAPIN CARPENTER

April 20th

HARRY CONNICK JR.

April 27th

OCEAN CITY MUSIC PIER

RICHIE HAVENS

May 26th

8 pm

CRILLEY'S CIRCLE TAVERN

TOMMY CONWELL

April 22nd

11 pm

METAL RELIEF 3 featuring

SILENT WARRIOR/TRIBAL

SCREAM/BANSHEE & MORE!!!

May 13th

6 pm

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FROM THE PAGES OF GUITAR WORLD & GUITAR FOR THE PRACTICING MUSICIAN

LIVE IN-STORE CONCERT/CLINIC
with Guitar Virtuoso

Neil Zaza

and the Neil Zaza Band
with Doug Johns on bass & Chris Ceja on drums

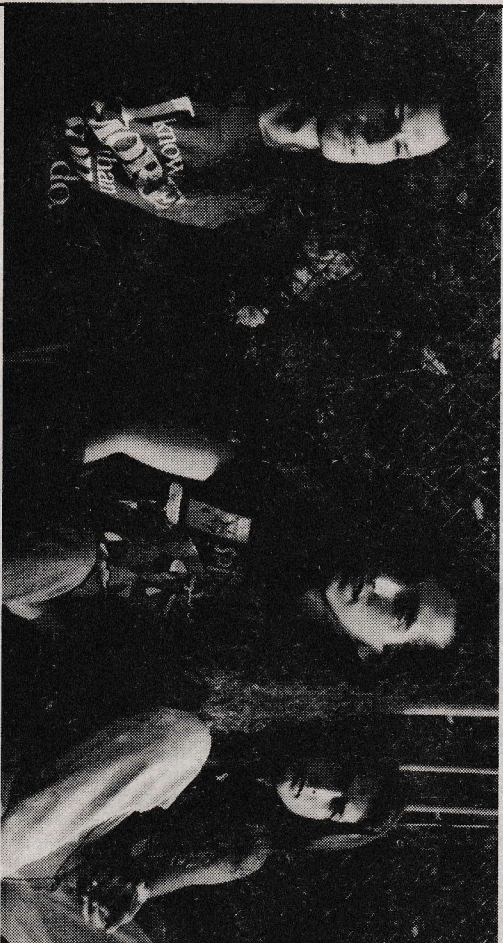


Photo by Tim McLamore

The Neil Zaza Band: Chris Ceja, Neil Zaza & Doug Johns

Hear this world class player perform songs from his recent CD
"THRILLS & CHILLS"
Friday, April 21th, 6:00 pm

Gibraltar

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